JOHN BENNETT fine paintings

Two Spaniels and a white Pheasant in a wooded Landscape

HENRY BERNARD CHALON

Sold



REF: 184970

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Description

London, England

+44 (0) 20 8748 1747

HENRY BERNARD CHALON English School1770-1849Two spaniels and a white pheasant in a wooded landscape Oil on panel, indistinctly signed and dated 38 x 51 cms

Henry Bernard Chalon was an animal painter who achieved considerable success in his life and had highly influential and prestigious patrons, culminating in his appointment as animal painter to Federica, the Duchess of York in 1795 and later to the Prince Regent and William IV.He was the son of Jan Chalon who was a Dutch engraver and musician who came to England from Amsterdam. In London Jan met and married Jackey Bernard whose father was the financier, merchant, MP and Lord Mayor Sir John Barnard. Sir John's other two daughters married the Hon. Henry Temple, who was the father of the 2nd Viscount Palmerston, and Sir Thomas Hankey. Jackey was perceived by her father to have married well below her station so he effectively disinherited her and had no contact with her although in his will he did leave a small legacy to her children.Chalon entered the Royal Academy Schools to study painting and printmaking in 1788, winning a silver medal there in 1790. He showed his first works at the RA – "Landscape with horses" and "Landscape with cattle" at the annual exhibition when he was twenty-one. In 1796 he married Sarah Ward who was the youngest sister of the eminent animal and landscape artist James Ward and the engraver William. The Ward family continued the artistic inter-marrying as another Ward sister, Anne, married George Morland and William married Morland's sister, both couples doing so in a double ceremony at St Paul's.The marriage between Chalon and Sarah did not endure however but did produce a daughter Maria who eventually became a miniaturist. Chalon took a mistress – Sarah Wilson - and they had an illegitimate son together. This was inexcusable to the Ward family and James is believed to have done as much as he could to hamper Chalon's career and William, who had been engraving some of the young artist's early works, ceased doing so after 1810.Despite the best efforts of James Ward, Chalon's career went from strength to strength and he was able to attract some highly influential patrons. Besides the aforementioned appointment to the Duchess of York, he painted many horses and ponies belonging to members of the Royal Family during the reigns of George III, George IV, William IV and the early years of Queen Victoria. Other notable clients included the Duke of Devonshire, the Duke of Beaufort, Lord Raby, Earl Grosvenor, the Earl of Darlington, Lord Heathfield, Thomas Thornton (1757-1823) - who spent a lifetime in the zealous pursuit of sporting interests - as well as many other wealthy racehorse owners, huntsmen and senior officers in the army. He seemed to have been rather detached from his contemporaries in the artistic community, regarded by some of the older artists as having a superior attitude and although he entered 198 works at the Royal Academy, he did not receive a single vote when his name was put forward for membership at the Academy. It is interesting therefor that he prospered, particularly in the straitened times of the Napoleonic wars when others such as Philip R...

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